



GETTY RESEARCH INSTITUTE



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1849
June 9
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June 9. 49

CATALOGUE
OF THE
VERY CHOICE AND IMPORTANT COLLECTION
OF
ITALIAN
PICTURES,

TOGETHER WITH
FOUR CAPITAL ENGLISH WORKS,
THE PROPERTY OF
WILLIAM CONINGHAM, Esq.;
ALSO
A FEW BRONZES; AND A CARVING, BY B. CELLINI:

WHICH
Will be Sold by Auction, by

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

L. 17404

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 9, 1849,

AT ONE O'CLOCK PRECISELY.

—o—

May be viewed Two days preceding, and Catalogues had, at
Messrs. CHRISTIE and MANSON's Offices, 8, King Street, St. James's
Square.

CONDITIONS OF SALE.

—o—

- I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.—above Five Pounds, 5s.—and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away with all Faults and Errors of Description, at the Buyer's Expense and Risk, within Two Days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

—o—

On SATURDAY, JUNE 9, 1849,

AT ONE O'CLOCK PRECISELY.

—o—

UNKNOWN.

3. 10 1 A Dog on a CUSHION

FRANCOIS MILLÉ.

3. 15 2 A pair of small CLASSICAL LANDSCAPES—circles

ROMAN SCHOOL.

3. 7- 3 SATYRS PURSUING NYMPHS, in a landscape

NICOLAS POUSSIN.

Edinburgh

13. 15 . 4 A copy of the BANQUET of the GODS, by Bellini and Titian, now in the possession of the Cavaliere Camuccini, at Rome. Canvas

ANGIOLO BRONZINO.

16. 16 5 A PORTRAIT of ONE of the CHILDREN of the MEDICI in a silk dress, holding an apple in his hand. Canvas

43. 1

43. 1
UNKNOWN.33. 12 6 A minute LANDSCAPE. *This was presented by the Cavaliere Camuccini, to Mr. S. Woodburn, by whom it is attributed to Raffaelle*

PAOLO CALIARI VERONESE.

8. 18. 6 7 The WIFE of the PAINTER, in a crimson and white dress, seated with a poodle dog in her lap, and a handkerchief in her hand; *the execution is admirable*

JACOPO ROBUSTI, IL TINTORETTO.

19. 19 8 A PORTRAIT of a VENETIAN COUNSELLOR, in a black dress edged with white. Canvas

ANNIBALE CARRACCI.

120. 18. 9 NYMPHS, MERMAIDS, and TRITONS. *A beautiful composition.*
Panel

ANNIBALE CARRACCI.

80. 5. 10 Two TRITONS, and a MARINE CUPID—the companion.
Panel

GIULIO PIPPI, IL ROMANO.

84 — 11 A GROUP of DANCING AMORINI, in a woody landscape

TIZIANO VECELLIO.

75. 12 12 JASON TAMING the BULLS that breathed flames, and had feet and horns of brass. Panel. *From Mr. Hamlet's collection*

475. 2. 6

47.5.2.1
MARCO BASAITI, a Painter of the Friuli.

16.3 - 13 The MARRIAGE of ST. CATHERINE; the Infant in the lap of the Virgin, St. Joseph behind, and beautiful landscape background. Panel. *From Mr. Beckford's collection*

54.12
SIR ANTHONY VAN DYCK.

14 A copy of the "ACTÆON SURPRISING DIANA at the BATH," by Titian: *in the Earl of Ellesmere's collection.* Canvas

67.4
GIOVAN ANTONIO LICINIO IL PORDENONE.

15 The PORTRAIT of ALFONSO DUKE of FERRARA, in a black dress edged with ermine, a gold chain round his neck, his right hand resting on a helmet, his sword in his left hand. *A first rate work of this great portrait painter, who died at Ferrara.* Canvas. *From Lord Powerscourt's collection*

31.10.
UGOLINO DI SIENNA.

16 The SCALINE of an ALTAR, dated 1333: the Virgin and Child surrounded by angels in the centre, and six saints in niches on each side, on gold grounds. Panel. Ugolino was a scholar of Giotto's, and died in the year 1349

26.5 -
UGOLINO DI SIENNA.

17 The COMPANION SCALINE, with the Logos in the centre, and six saints on each side. Panel

84 -
CARLO CRIVELLI.

18 THE Last SUPPER. *A beautiful and interesting work.* Panel. Carlo Crivelli, though a Venetian, resided for many years at Ascoli, in the March of Ancona: he was born very early in the 15th century

RAFFAELLE DI URBINO.

283. 10 19 The VIRGIN and CHILD. *A noble cartoon of Raffaelle's, well known by the lithograph published by Messrs. P. and D. Colnaghi*

Clarke Art Inst

GENTILE DI FABRIANO.

U. Taunton

57. 15 20 A NAVAL EXPEDITION: John VI., Palaeologus, coming with a great attendance of nobles and clergy to Italy. Some of his earliest works are in the Duomo at Orvieto, dated 1417. Panel

BARTOLOMÉ ESTEVAN, MURILLO.

152. 5 21 A SHEPHERD PIPING, with a wreath of leaves round his head: landscape background. Panel. *From Sir Thomas Baring's collection*

GAINSBOROUGH.

66. 3 22 A ROMANTIC VALLEY, with high rocks, among which a stream is falling in a cascade, and peasants keeping sheep on the sloping sides of the hills, which are covered with wood

WILSON.

226. 15 23 A VIEW on the DEE, with richly wooded banks, and two figures in the foreground. This beautiful subject is represented under the aspect of a warm evening sun

SIR D. WILKIE.

26. 5 24 The READING the WILL. *The beautiful drawing made for the engraver, and afterwards touched upon and coloured by Sir David Wilkie*

HOGARTH.

43-1- 25 PORTRAITS of LADY THORNHILL, and the WIFE and SISTER of the ARTIST

CLAUDE GELÉE.

273- 26 A MARINE VIEW of a PORT, with rich architecture and a lighthouse; shipping moored, and figures landing merchandise in the foreground. Canvas. *This beautiful picture is from the collection of Cardinal Fesch*

CLAUDE GELÉE.

131.10 27 A LANDSCAPE, with a bridge across a river, and a group of trees, near which cattle and goats are feeding; and a shepherd teaching a shepherdess to play on the pipes, in the foreground. Panel

ANTONIO POLLAJUOLO.

VC

13.10 28 APOLLO and DAPHNE. This celebrated man was a sculptor and engraver, as well as a painter. There is a rare engraving by him, well known to print collectors, as "La battaglia dé nudi," which Lanzi supposes to have been executed about 1480. Panel
white

J. VAN EYCK. = *NG Antwerp*

162.15 29 St. JEROME in his STUDY, with an open colonnade behind, and a peacock in the foreground. Panel. *For an account of this beautiful and interesting little picture, see Wagen iii., 43. From Sir Thomas Baring's collection*

BENVENUTO TISIO, IL GAROFOLO.

262.10 30 The CIRCUMCISION OF CHRIST, in the TEMPLE: St. Joseph and the high priest standing on each side of the altar, with numerous figures around them. Panel. *From the Earl of Cawdor's collection*
L. T. Hamilton

1. 4. 5. 6. 7. 8. 9.
10. 11. 12. 13. 14. 15. 16.

2504. 15. 6

SIR PETER PAUL RUBENS.

199. 10 31 The JUDGMENT of PARIS: the three Goddesses standing near some trees; Minerva is reaching a shield, which is suspended from a tree: Paris and Mercury are conversing together near them. Panel. *A beautiful finished study*

Fame

BACCIO DELLA PORTA, FRA BARTOLOMEO.

76. 73 32 The NATIVITY: the Virgin and St. Joseph kneeling over the Infant, who lies on the ground under a wooden roof; St. John is seen walking in the middle distance, and a castle on the bank of a lake in the background. Panel. *From Dr. Frank's collection*

Fame

JACOPO DA PONTE BASSANO.

210. 33 A MAGNIFICENT LANDSCAPE, with figures and animals: a man in the centre is sowing seeds, a female seated with a child, a girl feeding sheep, and a woman kneeling in the foreground; with a landscape background worthy of Titian. Canvas. *From the Le Brun and Sir Thomas Baring's collections*

FRA FILIPPO LIPPI.

283. 10 34 The WISE MEN of the EAST OFFERING their PRESENTS to the INFANT CHRIST in the lap of the Virgin, who is seated before a wooden building, with numerous figures around. Lippi was a Carmelite monk. He died at Spoleto; and Lorenzo the Magnificent raised a tomb to his memory. Panel. *From the Guicciardini Palace, at Florence.* Circle

DOMENICO ZAMPIERI, IL DOMENICHINO.

131. 10 35 A LANDSCAPE, with buildings on a height above a river, with figures on a bank, and others pushing off a boat from the foreground, near a large tree. Panel

3410. 8. 6

DOMENICHINO.

115. 10 - 36 A RIVER, with richly wooded banks, and two figures in the foreground—the companion. Panel

*M. an
Bellini* GIOVANNI BATISTA CIMA, DI CONEGLIANO.

37. 16 - 37 The MAN of SORROWS. The figure is seen to half-length: *Fisher sale, Sotheby, 21nd 1958 (*
Kimbell a garment over the left shoulder; he holds a spear in his hand *Baraitz*
*at Mrs.
a Bellini* with landscape background, and the rabbit in the foreground

FILIPPINO LIPPI. (*Boticelli*) - NG

199. 10 38 The WISE MEN of the EAST OFFERING PRESENTS to the INFANT CHRIST—a composition of numerous figures before a ruined building. Filippino Lippi is celebrated for having completed the Brancacci Chapel, in the Carmelite Church at Florence, commenced by Masolino di Panicale, and continued by Masaccio. Circle. Panel. *From the Guicciardini Palace, at Florence*

ANDREA MANTEGNA.

NG

53. 11 39 The RESURRECTION of CHRIST, who stands on the Tomb before a perpendicular rock, with five soldiers sleeping beneath. Panel. Mantegna was the most distinguished of the scholars of Squarcione, the founder of the Paduan School. *This and the companion are from the collections of the Casa Capponi, at Florence, and Mr. Sandford*

ANDREA MANTEGNA.

NG

136. 8 40 An ANGEL, clothed in a long white garment, DECLARETH the RESURRECTION of CHRIST to the THREE WOMEN—Mary Magdalene, Mary the mother of James, and Salome. The companion. Panel

GIOVANNI BATISTA, CIMA DI CONEGLIANO.

68. 5 41 La MADONNA del CARDELLINO. The Virgin and Child, with a goldfinch in his hand: she is seated with a white drapery over her head: buildings seen in the background. Signed "Joannes Baptista Coneglos P." Panel. *From Lord Powerscourt's collection*

RAFFAELLE SANZIO DI URBINO.

328. 10 42 The MARTYRDOM of ST. PLACIDO—a composition of seven figures. This beautiful little picture is in Raffaelle's first or Umbrian manner, before he had studied under Pietro Perugino. *From the Borghese and W. Y. Ottley's collection.* See Buchanan's Memoirs of Painting, vol. ii.

BONIFAZIO VERONESE, commonly called VENEZIANO.

53. 11 43 A BACCHANALIAN SCENE, in a beautiful landscape: a group of figures feasting, among whom is seen the painter with a cup of wine raised to his lips; satyrs are playing music, and Silenus riding on an ass, attended by fauns and nymphs: the landscape is richly wooded with hilly distance. Canvas. *From Sir Thomas Lawrence's collection*

MARIOTTO ALBERTINELLI.

189 — 44 The HISTORY of the CREATION of MAN and WOMAN, and of the TEMPTATION. A Scholar of Cosimo Roselli, and a friend of Fra Bartolomeo. His works are remarkable for the wonderful brilliancy of their colouring. His picture of the "Salutation," in the Public Gallery at Florence, is one of the ornaments of that fine collection. Panel. *Brought to this country by Mr. Irvine*

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11

L.J. Tawdor
Clark Foundation

LUCCA SIGNORELLI, DI CORTONA.

52. 10 45 The MARTYRDOM of ST. CATHARINE. This great painter was a scholar of Piero della Francesca. His most important works are at Orvieto, and excited the admiration of Michel Angelo. He also painted two of the compartments in the Capella Sistina. Panel

LODOVICO MAZZOLINI DI FERRARA.

147- 46 The CIRCUMCISION of CHRIST: the Infant is held by the High Priest, with numerous figures around: a portico on four columns, with richly sculptured frieze, is seen above in the background. Panel *Ellen made*

GIOVANNI BELLINI.

183. 15. 47 The VIRGIN and CHILD: the Virgin, in a red and blue dress, seated with the Infant in her lap: a green drapery falls behind on one side, and on the other side is seen a beautiful landscape background. Panel. This exquisite work is inscribed "Joannes Bellinus." *From Sir Thomas Baring's collection*

FRANCESCO GRANACCI.

27. 6. 48 The ANNUNCIATION of the VIRGIN, before whom the angel is kneeling with a lily in his hand, another angel with hands crossed on his breast is looking on: the Almighty appearing above, and the dove alighting over the Virgin. A landscape seen through two arches of a colonnade. A scholar of Domenico Ghirlandajo; born 1477, died 1544. Panel. *Purchased at Rome*

GERINO DI PISTOJA.

33. 12 49 The VIRGIN and CHILD ENTHRONED, with St. John, St. Laurence, St. Augustine, and St. Theresa on each side. One of the most distinguished scholars of Pernigino. *This rare picture came from the nunnery of St. Clare, at Citta San Sepolcro.* Panel. *It is signed, and dated 1510*

5031.13.6

GASPAR POUSSIN.

50 A grand LANDSCAPE, with fine broken rocks, figures on a road, and a waterfall. Canvas. *From Sir Thomas Baring's collection*

TEOSCOPOLO IL GRECO, or EL GRIEGO.

51 A fine full-length PORTRAIT of VINCENTIO ANASTAGI, in a steel cuirass, green velvet breeches and white hose: one of the stout knights of St. John, who kept the outpost of Christendom against the Turks, with the Grand Master Giovanni di Valetta. This is probably the best specimen of his pencil in England.
—Stirling's Annals of the Artists of Spain. Canvas. Purchased at Rome

REMBRANDT VAN RHYN.

52 The PORTRAIT of MARTIN LOOTEN, a Dutch surgeon, dated 1637, the same year as the "School of Anatomy" at the Hague. Panel. *This superb picture is from Cardinal Fesch's collection*

ALESSANDRO BONVICINO, IL MORETTO DI BRESCIA.

53 The ASSUMPTION of the VIRGIN, with St. Catharine and St. Hippolito standing beneath. Canvas. *From Mr. Solly's collection*

TADDEO DI BARTOLO.

54 A BEAUTIFUL GOTHIC ALTAR. The Virgin sits on a throne surrounded by angels, and two saints on either hand. Bartolo was a Siennese painter, a scholar of Giotto, and his works possess, in a remarkable degree, the characteristics of the school. Panel.
Purchased from Signor Baldeschi, of Rome

5978-14-6

GIORGIO BARBARELLI, GIORGIONE DA
CASTELFRANCO.

31-10 55 The PORTRAIT of the GREAT CAPTAIN GONZALVO. Panel.

This magnificent portrait, unquestionably the work of Giorgione, has always been considered that of Gonzalvo; but there is good reason to suppose, from what Vasari says, that it is in reality the portrait of one of the captains who accompanied him to Venice at the time that he visited the Doge Agostino Barbarigo. *From Lord Methuen's collection. An early Italian engraving, with inscription, of this fine picture, is in the British Museum.*

PAOLO CALIARI VERONESE.

Stran borg

525- 56 The DEATH of PROCRIS, CEPHALUS, PROCRIS, and the DOG

LELAPS, with beautiful landscape background. Canvas. *Painted for the Emperor Rudolf, and presented by him to the King of Spain. It was brought from Madrid by Joseph Bonaparte*

TIZIANO VECELLIO.

546- 57 SEXTUS TARQUINIUS and LUCRETIA. *This very celebrated*

picture formed part of the Whitehall Gallery of Charles I.: it was then purchased for the King of Spain, and was at last carried off by Joseph Bonaparte from Madrid. Canvas

ANDREA MANTEGNA.

N.S.

420- 58 CHRIST PRAYING on the MOUNT of OLIVES: the three

disciples sleeping in the foreground: Judas and the soldiers approaching in the distance: the city of Jerusalem, in a wild and romantic landscape, form the background. Panel. *This fine work is signed "Opus Andrea Mantegna." From Cardinal Fesch's collection*

CARLO CRIVELLI.

7581. 4 - 6

g 66 -

59 The INFANT CHRIST on the LAP of the VIRGIN, who is habited in a rich dress, presenting the keys to St. Peter, who kneels at his side, and surrounded by St. Ambrose, St. Francis, and other saints: behind the Virgin is a drapery suspended with a festoon of fruits above, and rich architecture on each side, with an angel seated on each wing of a pediment. The Papal tiara lies as the feet of the Infant. Beneath is inscribed "Opus Caroli Crivelli Vineti." *This magnificent picture was obtained by Signor Fidanza, from the Brera Gallery: it then passed into the collection of the Marchese di Gugelmi at, Rome, from whom it was purchased by Mr. Coningham*

RAFFAELLE SANZIO DI URBINO.

787. 10 -

60 CHRIST PRAYING on the MOUNT of OLIVES, the three disciples, St. Peter, St. John, and St. James, asleep in the foreground. To the right, in the distance, Judas and six men armed, one bearing a torch, approach. To the left are seen two others, one of whom rests upon a shield. Above them an angel is seen descending, holding the cup: the city of Jerusalem in the background. Panel. Vasari thus describes this beautiful and highly-finished picture. "Feece al medesimo—Guidobaldo duca d'Urbino—un quadretto d'un Cristo che òra nell' orto, e lontani alquanto i tre Apostoli che dormóno; la qual pittura è tanto finita, che un minio non puo essere nè migliore nè altrimenti." *The history of the picture is detailed in Passavant's Life of Raffaelle. From the collection of Prince Gabrielli, at Rome*

SEBASTIANO FRATE DEL PIOMBO.

1890 -

T. Baring

11144-14 o

61 The HOLY FAMILY—the Child springing out of the lap of the Virgin: St. Joseph asleep to the right, St. John the Baptist standing on the left, and the donor kneeling in adoration in the foreground. Panel. *From the collections of Senator Cambiaso, at Genoa, Le Brun, and Sir Thomas Baring. Engraved*

11144-146

BRONZES.

5.5 62 Perseus, by John of Bologna
3.3 63 Andromeda, by John of Bologna
12.15 64 The Notte of Michael Angelo—a pair
6.10 65 The crouching Venus, on marble pedestal
69.6 66 An EXQUISITE CARVING, by BENVENUTO CELLINI,
 in ivory: in the centre Apollo in a chariot, and the planets in an
 oval border, set with malachite and lapis-lazuli, scrolls of silver-
 gilt at the angles. In a frame, after a design of Holbein's
11.10 67 THE JUDGMENT OF PARIS—a very fine carving, by
 Tibaldi, in high relief, in a rosewood case
11257.14.6

FINIS.

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